

THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN

MAY

1932



# BEAUX-ARTS INSTITUTE OF DESIGN

*Incorporated 1916, under the Regents of the University of the State of New York*

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## NOTICE TO STUDENTS AND CORRESPONDENTS

It would seem to be wise at this time to bring to the attention of the students, particularly in the work of the Beaux-Arts Institute of Design, and their instructors, as well, a growing feeling of conviction on the part of the Juries that the standard of design, as evidenced by the current exhibition, leaves much to be desired.

We are no doubt in a period of experiment and investigation. The men writing the programmes endeavor to make their problems interesting and stimulating. The Juries, finally, do their utmost to be sympathetic, patient and understanding. What lies between is the effort of the student and his instructor and we of the Juries can only judge results as we see them. We find a universal tendency to present so-called modern solutions in façade, and the plans suggest the same principle. What we also find, to our annoyance, (and it is said advisedly and firmly) is, that the bulk of the work is modern merely in the fact that forms supposed to be characteristic of the new architecture are shown with little understanding of the antecedents of these forms and with little conception of the real bases of modern design.

Let us face the facts squarely. If modern architecture, by which we mean rational interpretation of new problems, is to be good we will be just as careful to avoid repetition of unpleasant modernistic detail as the cast incongruities of the Victorian Era. Modern architecture is not going to become a style based on Gropius or Taut; Wright or Corbusier. It will demand intelligent, clearly reasoned, solutions of plan—as ingenious as you like, but, above all things simple, direct and honest in the expression of the particular problem. Ultimately, the student will discover that these homely principles will assist him in actual practice.

The Jury discovers problems that show, only too clearly, a failure to grasp the essentials of the plan; its simple major requirements. It resents the tricks of plan indication that attempt to cover crudely studied solutions with florid and meaningless decoration on the plan itself. It particularly concerns itself with studies of the façades that prove, after many months of watching, that the student believes that the beauty of classic architecture is entirely discarded and that arrangements of flat surfaces, romboids, rectangles, or what have you, brilliantly rendered in charcoal, may mislead the Jury into thinking that the student is producing architecture. I am not attempting to attack or protect modern architecture. It is quite sufficiently vigorous to take care of itself. What does seem to be vicious is the realization that the student, in ignoring the fine compositions, the understanding of great designers throughout history, of materials, the meaning of stone and metal, plaster and wood, decides calmly that by the mere discarding of all conventions he can produce something of value. It would be unfortunate indeed if those men whose education and training have given them some insight into the inspiring quality of the masters of the past, did not warn the students that they are on dangerous ground. To have the programmes demand classic architecture is



possible; there would be a question of logic and reason in that. To permit the students, however, to continue the absurd versions of so-called modern work in the way they now insist is neither to their interest nor will the Juries be honest in assuming that a persistence of this attitude will lead the student to good architecture.

If good proportion, intelligent mass, consideration of the three dimensional block of the building is sacrificed for the trivial brilliancy of paper architecture, it may be time to push all students back to a study of classic work and forbid the experiments which are now being made. One's sympathy for modern design is shocked by the lack of serious realization of the fundamentals of good design and there is no style label to be affixed here. The façades of the Armory problem, in particular, in spite of the few excellent projects, precipitated this reaction, and unless more attention is given to composition of the buildings, irrespective of their simplicity, steps must be taken to protect the student against what seems to be a vicious practice.

ELY JACQUES KAHN

Director, Department of Architecture.

The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

#### CLASS "A" IV PROJET

##### "AN ARMORY"

In the general discussion of the problem, the Jury stressed the following elements:—The Drill Hall, maximum size; Trophy Room acting as anteroom with personnel adjacent, good vertical circulation to drill hall for public, and vertical circulation for personnel including circulation to locker rooms for the different companies, which are their company rooms; ample gallery space and vertical circulation for same. Ground floor garage for trucks and officers' cars with ample lobby space for personnel and public. The Jury thought it desirable to have all the personnel together, that is they objected to solutions with the company rooms separated from the officers' by the length of the drill hall as was done in many of the problems. They preferred the gallery all around the drill hall and not merely at the ends.

The vertical circulation for personnel and officers was considered of major importance with ample vestibule space for larger crowds. They liked the use of ramps for the public and for entrance to the drill hall, and much consideration was given to the handling of crowds at the time of a public function, combined with the necessary use of the building, at the same time, for the personnel of the armory.

One of the Jurors said in part, in the discussion with the Jury:—"An Armory in a city is a repository for very expensive material. It contains armor and ammunition which might be of use to a mob. Therefore, it must be defended easily. This calls for the smallest number of entrances. A garrison is never kept in an armory—only a few employees. Except in the case of local riots, a military outfit is never kept in its quarters during war or emergencies. An anti-aircraft regiment would take no part in the suppression of a riot. It is not armed for that.

"The theory that was advanced that the side walls should be perforated with many doors so that in case of an air raid one could get out quickly, is not reasonable. In a campaign an anti-aircraft regiment would be out in the open country. There is no reason for rushing out, as is necessary in case of fire." This Juror's criticism of the many entrances for the garage was challenged on the ground that the students should not be penalized on a technical point not stated in the program.

"Many of the plans had entrances at both ends, one military and one public. This is all right when the military section is separated from the public—that is, when the public uses the building for non-military purposes, because the life of the regiment will still go on even though other functions take place.

"Some competitors separated the administration rooms from the company rooms, which was wrong."

The solutions by H. Roche and J. A. Russell were excellent and the Jury felt well satisfied that they were outstandingly the best. Russell's solution had the entrance vestibule and lobbies for the spectators well arranged, there being stairways and elevators off the general lobby with a huge ramp for drill purposes or for spectators. The vertical circulation for the personnel might easily be separated so that in case of a boxing match, the building could continue to function as an armory as well, with good access to the company lockers. The garage was very well handled with the officers' cars on the front and the military trucks at the back, but with a desirable limitation of control, there being only the four entrances. On the rear was ample vertical circulation for the public with a good public vestibule and adequate stairways to the drill hall and the galleries. The Trophy Hall is well placed and on the same floor as the drill hall, thereby meeting the suggestion in the program of its being used as an anteroom to the drill hall as well as serving as a dignified anteroom to the Colonel's, Lieutenant Colonel's, and Adjutant's private offices. The meeting room for the staff is also well placed off the Trophy Hall. The drill floor itself occupies a maximum space, with the possible criticism of the main ramp cutting too far into it. Though the Jury liked the ramp, they objected to its cutting into the drill hall as much as it does. The feeling was that Roche's solution gave a larger drill hall by the use of stairs. The Jury liked the suggestion of the stage at the end of the drill hall. This problem met the conditions of the program in a straight-forward way. The elevation received little comment.

Roche's solution had a large entrance vestibule which served both the spectators and the personnel with stairways, elevators and ramp to the drill hall level. The Jury liked the openness of the lobby giving



access to either end as well as to the front, which would make a very flexible arrangement for the different requirements however the armory might be used, and always allowing for the possibility of continuing the work of the personnel of the armory without necessarily disturbing a public function. The garage for the military trucks and officers' cars seemed generally well placed, but this element was criticized on account of having twelve exits. The large Trophy Hall is accessible to the drill hall as well as to the Colonel's, Lieutenant Colonel's and Adjutant's offices and meeting room, and is well lighted directly from the front. The drill hall floor occupies the maximum space with galleries extending entirely around. The Jury liked the lighting by clerestory windows. The elevation was considered dignified and in good character.

T. R. Feinberg, first alternate, had a good solution and many liked the elevation.

W. N. Manning, second alternate, had good disposition of entrances and vertical circulation and a well lighted Trophy Room. The solution was criticized, however, for lack of gallery space on the sides, and the galleries at the ends were thought too high above the drill room floor; and by some, for the many openings from the garage. The Jury liked the clearness of presentation. Favorable comment by some was made on the elevation, except the battleship curve at the sides. Some objected to the showing of two levels of foreground not in the problem.

G. M. Payne, third alternate, seemed to meet the requirements of the problem, but the elevation was not well liked.

J. E. Trudeau's solution had many good points, but was penalized on account of the section being obscured by rendering.

Though there was marked excellence in the medal drawings, many of the other solutions seemed unnecessarily complicated and poorly worked out. It was the general opinion of the Jury that the elevations were weak in comparison with the plans, and it is sincerely hoped that the students will bear in mind those principles of proportion and mass, without which no good architecture can evolve.

EDWARD S. HEWITT, New York, N. Y.

#### CLASS "A & B" ARCHAEOLOGY IV PROJET

##### "AN ARCADED COURT OF THE SPANISH RENAISSANCE"

The small number of drawings submitted in this judgment made it possible for the Jury to consider each with unusual attention. The competitors seemed to have caught the spirit of the problem, and showed evidence of having documented themselves very well in Renaissance detail. While the majority of the renderings reflected the charm of a Spanish patio, comparatively few had the necessary foundation of accurate drawing and well-considered detail which should distinguish an archaeology problem.

The Jury felt that R. Ayers of Yale had struck a very just balance between an effective rendering and a correct, harmonious architectural composition. Van W. Knox of the same school also presented a good composition and a well-rendered sheet, but his drawing had not been brought to the same degree of finish as Mr. Ayers's. The attention of the Jury was arrested by the masterly presentation (in Conte pencil) of D. E. Wright's problem.

The general standard, however, seemed to have fallen off after the exceptionally successful solutions of the last Archaeology problem, "A Chinese Pagoda."

ROBERT PERRY RODGERS, New York, N. Y.

#### INTERIOR DESIGN IV

##### "A PRIVATE CHAPEL"

The Jury in considering this problem were strongly influenced first by the appropriateness of this design and second by the skill of the presentation. Some designs were rather funereal in character, suggesting a mausoleum, others lacked sufficient richness in composition and treatment of materials.

The drawings as a whole were creditable and the Jury felt they were well above the average.

Of the two Second Medals awarded, it was the opinion of the Jury that the projet of K. J. Heidrich, Oklahoma A. & M. College, was the most satisfactory as a whole. The sheet was especially well presented. The design was most appropriate, and very pleasing in character. It was a well-balanced projet, well drawn and rendered.

The other Second Medal awarded to R. G. Stout, of Princeton University, was in striking contrast to the projet by K. Heidrich. This drawing was more impressive from its greater originality and from the boldness of its design and coloring. The character, however, was rather too severe and the expression was almost that of a crypt or the mortuary chapel.

Of the two First Mentions the projet by S. T. Stathes, Catholic University of America, was interesting, distinctive and had a rich simplicity of design. It is doubtful if the continuation of the long window back of the altar into a skylight would be pleasing. This idea is, however, unusual.

The drawing of L. W. Smith, Princeton University, was excellent in character, well studied, and well presented.

F. BURRALL HOFFMAN, New York, N. Y.



## OFFICIAL NOTIFICATION OF AWARDS

*Judgment of April 12, 1932*

DEPARTMENT OF SCULPTURE  
ARCHITECTURAL ORNAMENT  
"ITALIAN RENAISSANCE STYLE"

JURY OF AWARD: George T. Brewster, John De-Cesare, Robert G. Eberhard, John Flanagan, Vincent Glinsky, Howard Greenley, Frederick C. Hiron, John Mead Howells, Ernest W. Keyser, Edward McCartan, Charles G. Peters, Ulysses A. Ricci, Henry R. Sedgwick, George H. Snowden, Arthur Ware, Adolph A. Weinman, Lawrence Grant White, Wheeler Williams.

## AWARDS:

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: A. Arata, J. A. Campo, M. Monteleone, J. Rosalie, H. Greutert, T. Famiglietti with J. A. Campo, V. Sica, F. Tatore, G. Rosalie, T. Famiglietti with J. Amore.

MENTION: A. Laikauf, J. Laikauf, T. Saviano, T. Amoroso, A. Zic.

*Supplementary Judgment*

## PROGRAM VI

"A MONUMENTAL GROUP WITH PEDESTAL"

BEAUX-ARTS INSTITUTE OF DESIGN:

MENTION: P. Diana.

*Judgment of April 12, 1932*

DEPARTMENT OF MURAL PAINTING

## PROGRAM VI

"A TRIPTYCH DESIGN FOR A TAPESTRY"

The subject of this program is a triptych design for a tapestry commemorating Washington, the Surveyor; Washington, the Soldier; and Washington, the Statesman.

This tapestry is to be twelve feet in height and twenty-two feet in length. It is to be surrounded by a border not exceeding twelve inches in width and the three panels of the triptych will be separated by borders harmonizing in character with the exterior border. This tapestry is to be hung against a stone wall above a triple doorway in the entrance hall of an historical society. The lower edge of the tapestry will be eight feet above the floor and the hall in which it is to be hung is twenty-four feet in height.

The principal figures in the composition should be somewhat over life size.

JURY OF AWARD: D. Putnam Brinley, Arthur Crisp, James Daugherty, Tom Loftin Johnson, J. Mortimer Lichtenauer, Hildreth Meiere, Ernest Peixotto, Edwin C. Taylor.

NUMBER OF DRAWINGS SUBMITTED: 30.

## AWARDS:

BEAUX-ARTS ATELIER:

FIRST MEDAL: A. G. Stenberg, N. B. Wheeler.

MENTION: D. Curtis, A. O. Todd.

NO AWARD: 1.

LEONARDO DA VINCI ART SCHOOL:

NO AWARD: 1.

UNIVERSITY OF MISSOURI:

NO AWARD: 2.

UNIVERSITY OF PENNSYLVANIA:

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MEDAL: A. Pope, Jr.

SECOND MEDAL: S. Schiff.

FIRST MENTION: M. E. Burr, W. H. Pierson, Jr., M. Richter.

MENTION: A. Amato, R. P. Archer, E. N. Bennett, R. B. Burnett, W. F. Doolittle, Jr., P. E. Dunn, L. G. Heller, D. J. Kirby, J. Northup, M. Russo, E. E. Sponsler, B. Yurchenco.

NO AWARD: 3.

UNAFFILIATED:

LOS ANGELES, CALIFORNIA:

NO AWARD: 1.

*Judgment of April 12, 1932*

DEPARTMENT OF ARCHITECTURE

CLASS "A &amp; B" ARCHAEOLOGY IV PROJECT

"AN ARCADED COURT OF THE SPANISH RENAISSANCE"

At the time when the Renaissance was spreading northward over Europe, the ports of Spain teemed with cargoes from the new world, richly supplying the wealth for the great volume of building which followed the final expulsion of the Moors. The Spaniards, however, understood and made use of the decorative possibilities of the new style more than its principles of construction. Due to the ingrained tradition of the heavily fortified Spanish buildings of the time of the occupation, as well as to Moorish precedent, the Renaissance brought no radical change in the almost bare exteriors of domestic and secular buildings.

The Spanish love of magnificence, however, found its expression in the interiors and especially in the courts or patios around which the life of the building centered. Here, sheltered from the intense glare of the sun, plants blossomed, fountains plashed, exotic cries of pinioned birds resounded, all against a riot of tile work, carved stone, and painted and inlaid wood. Superimposed arcades (often enclosed in the upper storeys) gave access to the various rooms surrounding the court.

The subject of the problem is such a court surrounded by a two-storey arcade. The total height of the arcade from pavement to roof shall not exceed 35 feet and its width in the clear shall not exceed 10 feet. A stairway reaching the second storey of the arcade shall be shown.

Material will be found in the following books: Andrew Prentice, "Renaissance Architecture and Ornament in Spain"; Byne and Stapley, "Spanish Architecture of the Sixteenth Century"; Austin Whittlesey, "Architecture of Northern and Southern Spain"; W. L. Bottomley, "Spanish Details"; F. R. Yerbury, "Lesser Known Architecture of Spain"; Hielscher, "Picturesque Spain"; A. Bernard, "Petits Edifices d'Espagne" and the monographs of the Hispanic Society of America.

JURY OF AWARD: Archibald M. Brown, Edward S.



Hewitt, John Mead Howells, Louis E. Jallade, Alfred E. Poor, Robert Perry Rodgers, Arthur Ware.  
NUMBER OF DRAWINGS SUBMITTED: 15.

## AWARDS:

AGRIC. & MECHANICAL COLLEGE OF TEXAS:  
MENTION: J. F. Doyle.

ARMOUR INSTITUTE OF TECHNOLOGY:  
NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:  
MENTION: F. P. Patterson.

NO AWARD: 1.

CHICAGO TECHNICAL COLLEGE:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:  
NO AWARD: 1.

HARVARD UNIVERSITY:

MENTION: M. J. Ciampi.

ATELIER LOS ANGELES:

NO AWARD: 1.

NEW YORK UNIVERSITY:

MENTION: L. Pangaro, J. J. Trich.

NO AWARD: 1.

ATELIER RECTAGON OF BUFFALO:

NO AWARD: 1.

YALE UNIVERSITY:

SECOND MEDAL: R. Ayers, D. E. Wright.

FIRST MENTION: V. W. Knox, Jr.

## INTERIOR DESIGN IV

## "A SMALL CHAPEL FOR A PRIVATE HOUSE"

The owner of a large private house wishes to alter an unused portion of the building for a private chapel. The space available is thirty feet long, sixteen feet wide, and twenty feet high, comprising two storeys of the house. The entrance is at one end and the opposite end shall contain one large window or a group of windows, and on a platform eight feet deep an altar with reredos behind it. The side walls have no windows and may be designed as the competitor wishes. The seats in the chapel are arranged in two rows facing each other with the rear rows against the wall. A balcony over the entrance, reached from the second floor, provides a few additional seats.

The ceiling decoration is of special importance.

JURY OF AWARD: Wilfred E. Anthony, John Flanagan, Philip L. Goodwin, F. Burrall Hoffman, Joseph H. McGuire, Benjamin W. Morris, Adolph A. Weinman, Wheeler Williams.

NUMBER OF DRAWINGS SUBMITTED: 57.

## AWARDS:

ATELIER ADAMS-NELSON:

MENTION: H. L. Rodde.

HALF MENTION: C. J. Smith.

BEACON HILL SCHOOL OF DESIGN:

MENTION: L. G. Allen, H. B. Pennell, Jr.

HALF MENTION: E. B. McLaughlin.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: S. J. Tauriello.

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION: S. T. Stathes.

MENTION: T. A. Pope.

HALF MENTION: W. C. Suite.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

NO AWARD: 1.

COLUMBIA UNIVERSITY EXTENSION ATELIER:

HALF MENTION: A. F. Hoenack, T. E. Rooney, R. S. Vail.

NO AWARD: 1.

ATELIER HIRONS-PRENTICE:

NO AWARD: 1.

ATELIER NEVILLE-FROHWERK:

MENTION: T. B. Franklin.

NEW YORK SCHOOL OF INTERIOR DECORATION:

HALF MENTION: E. G. Krumpe, O. Noyes.

NO AWARD: 6.

NEW YORK UNIVERSITY:

MENTION: F. E. Dailinger, A. C. Lyras.

HALF MENTION: T. R. Feinberg, G. T. Hirsch, A. Waldorf.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

SECOND MEDAL: K. J. Heidrich.

PRINCETON UNIVERSITY:

SECOND MEDAL: R. G. Stout.

FIRST MENTION: L. W. Smith.

MENTION: D. Dodge, F. G. Frost, Jr., W. L. Gordon, A. O. Willauer.

HALF MENTION: W. F. R. Ballard, J. E. Blanton, G. M. Payne, Jr.

SCHOOL OF FINE ARTS, BOSTON:

HALF MENTION: M. Howe, R. B. Withington.

"T" SQUARE CLUB OF PHILADELPHIA:

HALF MENTION: A. D. Medoff.

UNIVERSITY OF ILLINOIS:

HALF MENTION: C. M. Buck.

UNIVERSITY OF MISSOURI:

MENTION: L. R. Batchelder.

UNIVERSITY OF PENNSYLVANIA:

MENTION: R. B. Fernbach.

UNIVERSITY OF SOUTHERN CALIFORNIA:

MENTION: B. R. Leven.

HALF MENTION: L. E. Ballou, M. L. Harnsberger, R. E. Peterson, E. Zsigmondovics.

NO AWARD: 1.

YALE UNIVERSITY:

HALF MENTION: F. W. Dunn.

UNAFFILIATED:

MINNEAPOLIS, MINNESOTA:

HALF MENTION: T. Sutton.

NEW YORK, N. Y.

HALF MENTION: V. W. Johnson, R. S. Sweeley.

NO AWARD: 1.

TOLEDO, OHIO:

MENTION: G. R. Hammond.

*Judgment of April 19, 1932*

## DEPARTMENT OF ARCHITECTURE

## CLASS "A" IV PROJÉT

## WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIPS

Two scholarships of \$500 each to the Fontainebleau School of Fine Arts will be awarded for the best designs submitted for this program. To be eligible for these scholarships, the students must be citizens of the United States (a condition fixed by the Regulations of the French Government for the Fontainebleau School) and must be registered in Class "A." Drawings must be signed in ink as usual, with the additional statement, "I am a citizen of the United States," by any student competing for the two scholarships. Submitting a design so signed constitutes an agreement to all the conditions contained in the announcement of these scholarships. The winners must provide within ten days evidence of their citizenship.

## "AN ARMORY FOR AN ANTI-AIRCRAFT REGIMENT"

The state of Michigan, in compliance with the gen-



eral plan for National Defense, plans to erect an armory at Detroit for an anti-aircraft regiment of National Guard Troops.

It is to be built upon a city block 200 by 600 feet, on a level piece of ground and facing a public playground on a 200 foot front, which may be used at times for outdoor drills. The two hundred foot fronts are on avenues and the six hundred foot fronts are on side streets. The building will contain a basement, where bowling alleys, rifle ranges, swimming pool, a large vault for ammunition, storage, etc., will be located; ground floor; a large drill hall on the first floor. The upper floors shall contain a library, small auditorium, officers' quarters, social lounges and locker rooms for thirteen companies, a space for medical department, gymnasium, etc.

An anti-aircraft unit is motorized and contains equipment of a highly technical character such as searchlights, sound detectors, range finders and anti-aircraft guns.

During indoor revues such a regiment is armed and paraded as Infantry. Therefore a large drill space is required.

An outfit of this type divides its activities into two general divisions—"military" and "social." There is also to be considered the renting of the armory drill floor for other functions such as wrestling matches, boxing bouts, etc., as a source of income. An ample gallery must be provided for spectators placed above the drill floor.

The requirements are:

#### Ground Floor—

A. Entrance vestibules and lobbies for spectators with adequate vertical circulation.

B. Similar requirements as in A for personnel.

C. Garage for 75 military trucks and 20 officers' cars; repair shop for motors; supply room for automobile accessories; lockers and toilets for 50 men. Because of the size the apparatus, motors, tractors, etc., should be taken into the building directly from the street. They are not used in drills or formations within the building.

#### Drill Floor—

D. A large Trophy Hall which may be used as an anteroom to the drill room.

Opening from this anteroom should be a Colonel's private office and waiting room.

A Lieutenant-Colonel's private office and waiting room.

An Adjutant's office with an anteroom, a vault and place for a clerk.

Adjacent thereto a meeting room for the staff.

This room at times may be used for general reception purposes.

Toilets and retiring rooms for the officers; toilets and retiring room for ladies.

E. Drill floor should occupy the maximum space and be clear from wall to wall on the 200-foot dimension, with as much height as possible. The upper part shall contain a gallery or galleries to seat 2,000 spectators and should be clear of the drill floor.

JURY OF AWARD: James Dwight Baum, C. W. Beeston, Archibald M. Brown, Henry Ives Cobb, L. C. Dillenbach, Joseph H. Freedlander, Charles M.

Gay, William Gehron, Edward S. Hewitt, Alfred Hopkins, Louis E. Jallade, Ely Jacques Kahn, Eric Kebbon, Albert Kelsey, Raymond M. Hood, Frederick R. King, William B. G. Kirk, John C. B. Moore, Samuel R. Moore, Ronald Hoyt Pearce, Peter Schladermundt, Henry Richardson Shepley, Eldredge Snyder, A. C. Soper, R. Doulton Stott, Hobart B. Upjohn, Leonard B. Wamnes, Whitney Warren, Lawrence Grant White.

NUMBER OF DRAWINGS SUBMITTED: 342.

#### AWARDS:

##### ATELIER ADAMS-NELSON:

HALF MENTION: R. G. Beßquist, E. A. Young.

NO AWARD: 1.

##### ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: H. A. Tonsager.

HALF MENTION: J. R. McLane.

NO AWARD: 2.

HORS CONCOURS: J. H. Aaron, V. G. Hofer, J. A.

Navratil, A. J. Wischer.

##### BOSTON ARCHITECTURAL CLUB:

HORS CONCOURS: J. C. Gora, J. DiStefano, Jr.

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MEDAL: W. N. Manning (2nd Alternate).

MENTION: J. A. Mitchell.

HALF MENTION: V. Battista, J. A. Desmone, W. J.

Geilfuss, W. R. James, N. S. Kohn, E. Levinson,

E. A. Lundberg, J. K. Myers, L. M. Worley.

NO AWARD: 15.

HORS CONCOURS: R. W. Ingham, C. L. Maynard, C.

J. Pepine, M. L. Wolfson.

##### CATHOLIC UNIVERSITY OF AMERICA:

MENTION: V. F. Duckett, J. E. McDonald.

HALF MENTION: A. S. Bomberger, R. H. Miller, L. H. Mollenkoph, G. Nelson.

NO AWARD: 5.

HORS CONCOURS: M. Sheehan.

##### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: W. G. Teare.

HALF MENTION: A. Simon, O. A. Spieth.

NO AWARD: 8.

HORS CONCOURS: P. Cherniss, E. W. Schweikher.

##### COLUMBIA UNIVERSITY:

FIRST MEDAL, FONTAINEBLEAU SCHOLARSHIP: H. Roche.

SECOND MEDAL: T. N. Ng, N. N. Ovodow.

MENTION: D. Aldrich, W. C. Anderson, H. E.

Bahr, D. J. Best, A. N. Boell, J. G. Breck, A.

Campanaro, F. Delport, M. DiNunzio, V. Furno,

R. Leff, H. V. Pope, R. T. Stapf, F. delR. Torres,

J. R. vonSternberg, E. B. Watson.

HALF MENTION: K. H. Bailey, S. S. Block, R. Brad-

bury, G. D. Brown, D. E. Campanella, G. Cod-

dington, M. M. Feldman, O. Grossi, B. P.

Harden, C. M. Hepburn, N. R. Lindheim, R. N.

Peck, E. M. Soniat, E. J. Whiting, S. W.

Wright.

NO AWARD: 5.

HORS CONCOURS: R. Beggs, M. R. Love, T. Smith-Miller.

##### COLUMBIA UNIVERSITY EXTENSION ATELIER:

MENTION: G. T. Byrne.

HALF MENTION: W. L. Cook, M. L. Scheingarten.

NO AWARD: 2.

##### ATELIER DENVER:

NO AWARD: 1.



## ATELIER FORM:

HORS CONCOURS: J. J. Roberto.  
GEORGE WASHINGTON UNIVERSITY:  
NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:  
NO AWARD: 4.

## HARVARD UNIVERSITY:

HALF MENTION: P. Belknap, E. R. Cone, G. S. Lewis, E. J. Peterson, A. A. Thompson.

NO AWARD: 3.

HORS CONCOURS: N. N. Culin, R. W. Garbe.

## ATELIER HIRONS-PRENTICE:

MENTION: J. J. Koch.

NO AWARD: 2.

HORS CONCOURS: F. Geibelt.

## IOWA STATE COLLEGE:

MENTION: P. M. Heffernan.

HALF MENTION: R. W. Batchner.

NO AWARD: 3.

## ATELIER JAQUET:

HALF MENTION: H. B. Epstein.

NO AWARD: 1.

## JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 2.

HORS CONCOURS: R. J. Grosel.

## KANSAS STATE COLLEGE OF AGRIC. &amp; APP'D. SCIENCE:

MENTION: R. I. Lockard.

NO AWARD: 1.

## ATELIER LICHT:

MENTION: E. B. Mims.

HALF MENTION: J. Stenken.

## MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

FIRST MEDAL, FONTAINEBLEAU SCHOLARSHIP: J. A. Russell.

MENTION: G. H. Carter, T. A. Chadwick, N. A. Connor, H. A. Lawrence, A. Riskin, G. H. Sherwood.

HALF MENTION: W. V. Kaesar, G. Q. Thornton.

NO AWARD: 3.

HORS CONCOURS: N. Juran, R. E. Minot, R. S. Rowe, R. K. Thompson, W. H. Knowles.

## ATELIER NEWARK:

HALF MENTION: J. W. McLeod.

NO AWARD: 1.

## NEW YORK ARCHITECTURAL CLUB:

HALF MENTION: J. W. Knobel, A. C. Davoll.

NO AWARD: 1.

## NEW YORK UNIVERSITY:

FIRST MEDAL: T. R. Feinberg (1st Alternate).

MENTION: S. Pilafian, G. Salerni, F. Montana.

HALF MENTION: G. T. Hirsch, C. L. Macchi.

NO AWARD: 3.

## OKLAHOMA AGRIC. &amp; MECHANICAL COLLEGE:

HALF MENTION: C. E. Bills, L. M. Shadinger, J. K. Wright.

NO AWARD: 1.

HORS CONCOURS: G. L. Bilyeu.

## PENNSYLVANIA STATE COLLEGE:

NO AWARD: 1.

## PRINCETON UNIVERSITY:

FIRST MEDAL: G. M. Payne, Jr. (3rd Alternate).

SECOND MEDAL: J. E. Trudeau.

MENTION: D. Dodge, F. G. Frost, Jr., L. W. Smith.

HALF MENTION: R. G. Stout.

NO AWARD: 2.

HORS CONCOURS: W. F. R. Ballard.

## SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 1.

## "T" SQUARE CLUB OF PHILADELPHIA:

HALF MENTION: J. S. Carver.

NO AWARD: 1.

## UNIVERSITY OF ILLINOIS:

SECOND MEDAL: E. J. Strougal.

MENTION: A. Bassin, T. Christenson, L. W. Crawford, R. W. Duryee, J. E. Ferry, A. A. Gould, H. J. Harman, F. D. Kay, A. S. Kolm, F. J. Lapasso, W. F. McVaugh, F. C. Stover.

HALF MENTION: V. S. Etler, B. X. Forester, A. E. Grellinger, M. Greenberg, M. E. Glicken, D. B. Lindsay, W. D. Marshall, R. N. Shelley, F. W. Salogga, K. R. Schwarz, A. Wupper.

NO AWARD: 13.

HORS CONCOURS: M. R. Dobberman, H. P. T. Tideman, W. V. Wuellner.

## UNIVERSITY OF PENNSYLVANIA:

MENTION: B. J. Grad, A. W. Mickel, P. D. Morrill.

HALF MENTION: L. Brown, J. F. Cantwell, J. S. Detlie, E. H. Fort, C. D. Fridy, A. S. Joseph, A. B. Pierce, H. E. Steinberg, J. C. Stevens, T. C. VanAntwerp, R. B. Wyatt.

NO AWARD: 13.

HORS CONCOURS: R. M. Chapin, P. E. Ragan.

## UNIVERSITY OF SOUTHERN CALIFORNIA:

MENTION: A. W. Dahlstrom, R. B. Densmore, E. S. Okubo, E. C. Davis, R. F. Boyle.

HALF MENTION: E. C. Carfagno, K. F. Erickson, H. F. Fiege, D. B. Ferguson, L. C. Roth, F. K. Sampson, R. L. Stevens.

NO AWARD: 6.

## UNIVERSITY OF VIRGINIA:

NO AWARD: 1.

## YALE UNIVERSITY:

MENTION: H. E. Grieshaber, Jr., C. F. Hegner, F. S. Massari, R. E. Nelson, G. F. Poehler.

HALF MENTION: R. W. DeGroat, T. W. Dominick, S. Edelbaum, G. T. Licht, G. MacMaster, E. D. Martin, R. S. Tilney, R. A. Ward, H. P. White, J. Whitford, Jr., W. B. Willcox, D. C. Wright.

NO AWARD: 5.

HORS CONCOURS: M. I. Aitken, R. Ayres, A. F. Dean, L. S. Douglass, M. O. Dukler, B. J. Harrison, Jr., E. V. Johnson, E. Knowlton, VanW. Knox, Jr., G. Ohl, Jr., E. B. Page, J. Timpson, W. Turnbull, 2nd, M. B. Wells.

## UNAFFILIATED:

## CHICAGO, ILLINOIS:

NO AWARD: 1.

## MEMPHIS, TENN.:

NO AWARD: 1.

## NEW YORK, N. Y.:

SECOND MEDAL: J. G. Elliott.

MENTION: P. J. Avitabile, G. E. LaFaye.

HALF MENTION: H. N. Romney.

NO AWARD: 6.

## PITTSBURGH, PA.:

MENTION: N. B. Kuhn.

NO AWARD: 1.

## PHOENIX, ARIZONA:

NO AWARD: 1.

## SIOUX CITY, IOWA:

HALF MENTION: H. L. Kamphoefner.

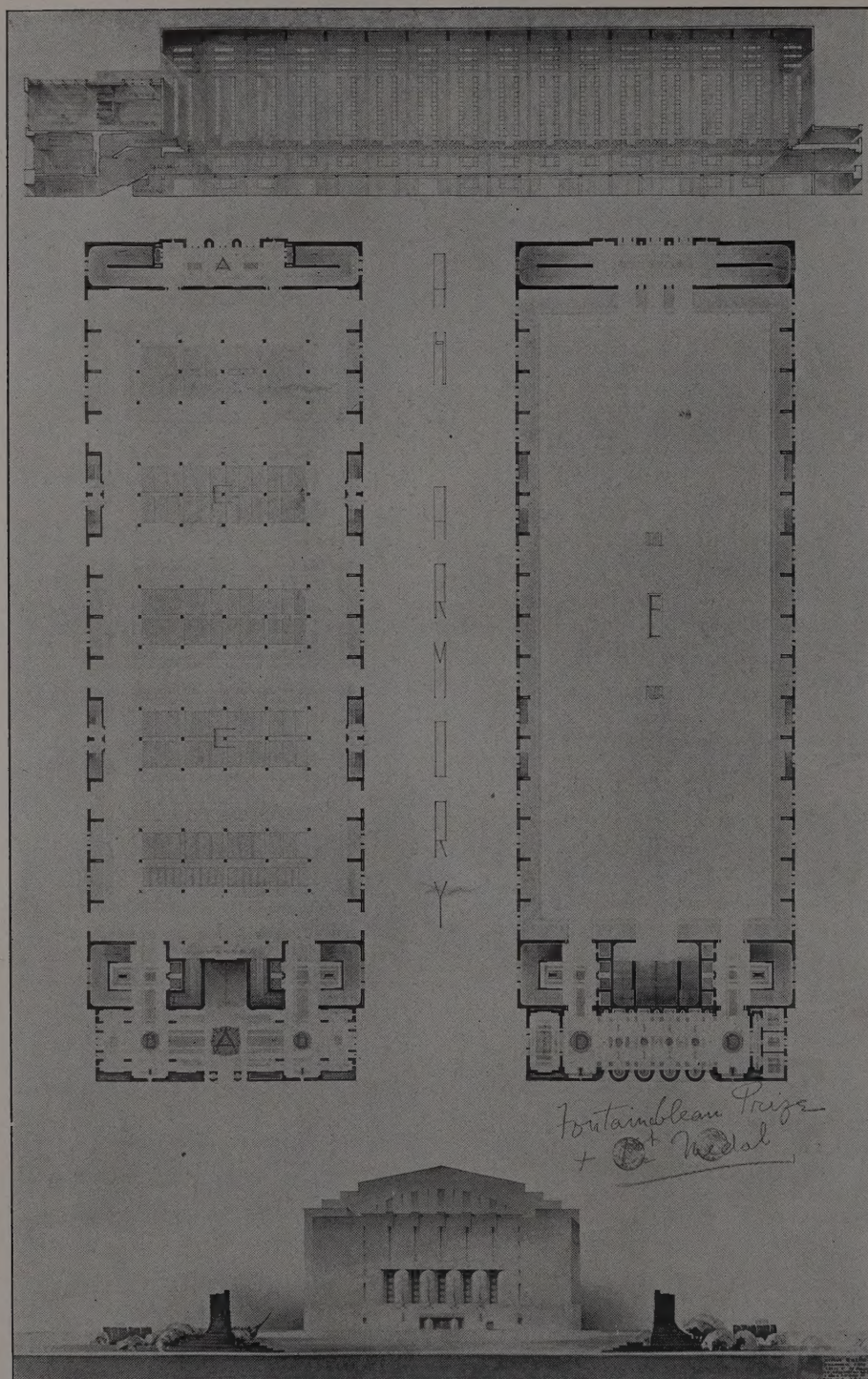
## ST. LOUIS, MO.:

NO AWARD: 1.

## SYRACUSE, N. Y.:

NO AWARD: 1.



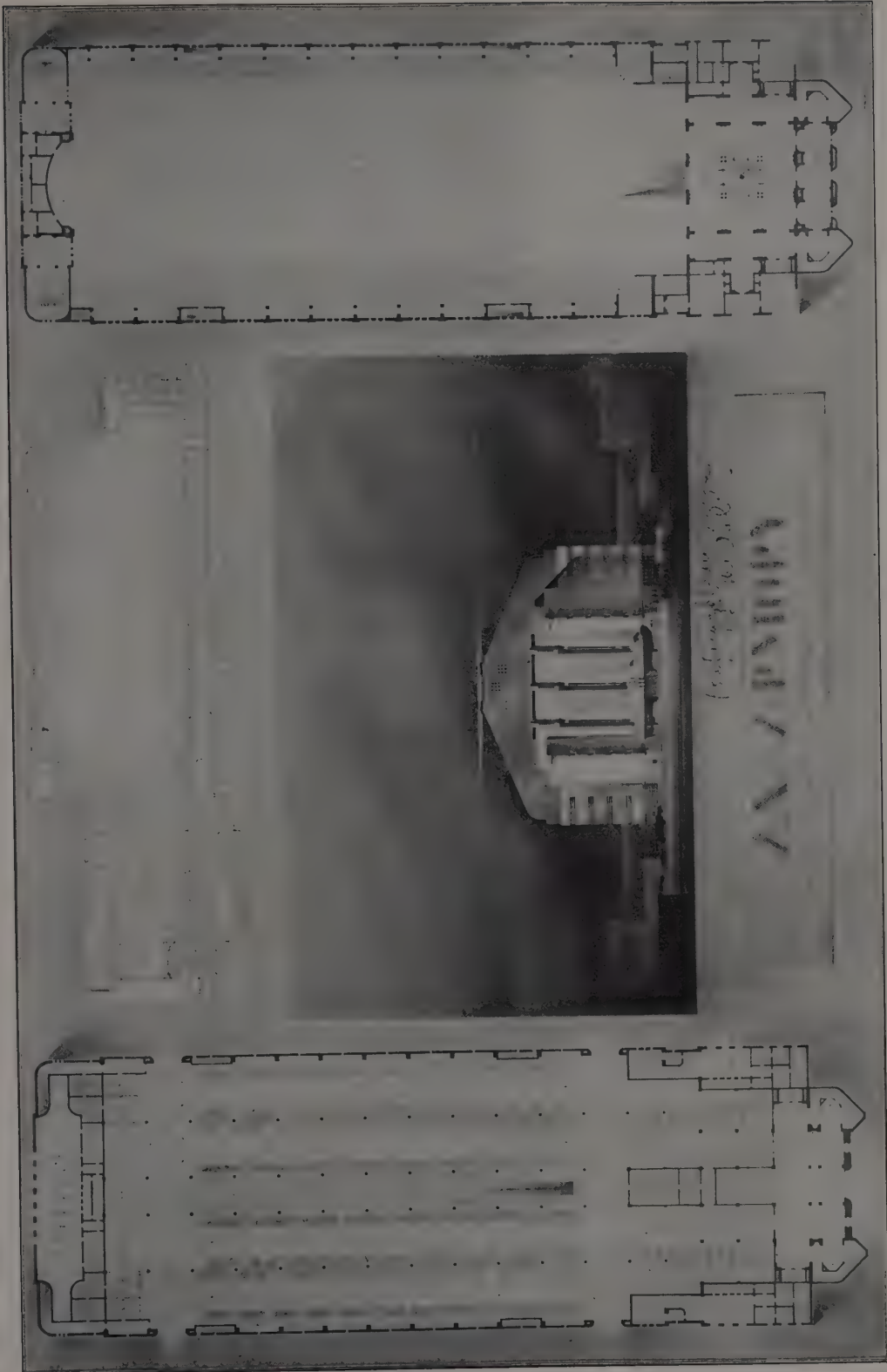


## WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIP

First Medal—H. Roche, Columbia University

CLASS "A" IV PROJET—"AN ARMORY FOR AN ANTI-AIRCRAFT REGIMENT"



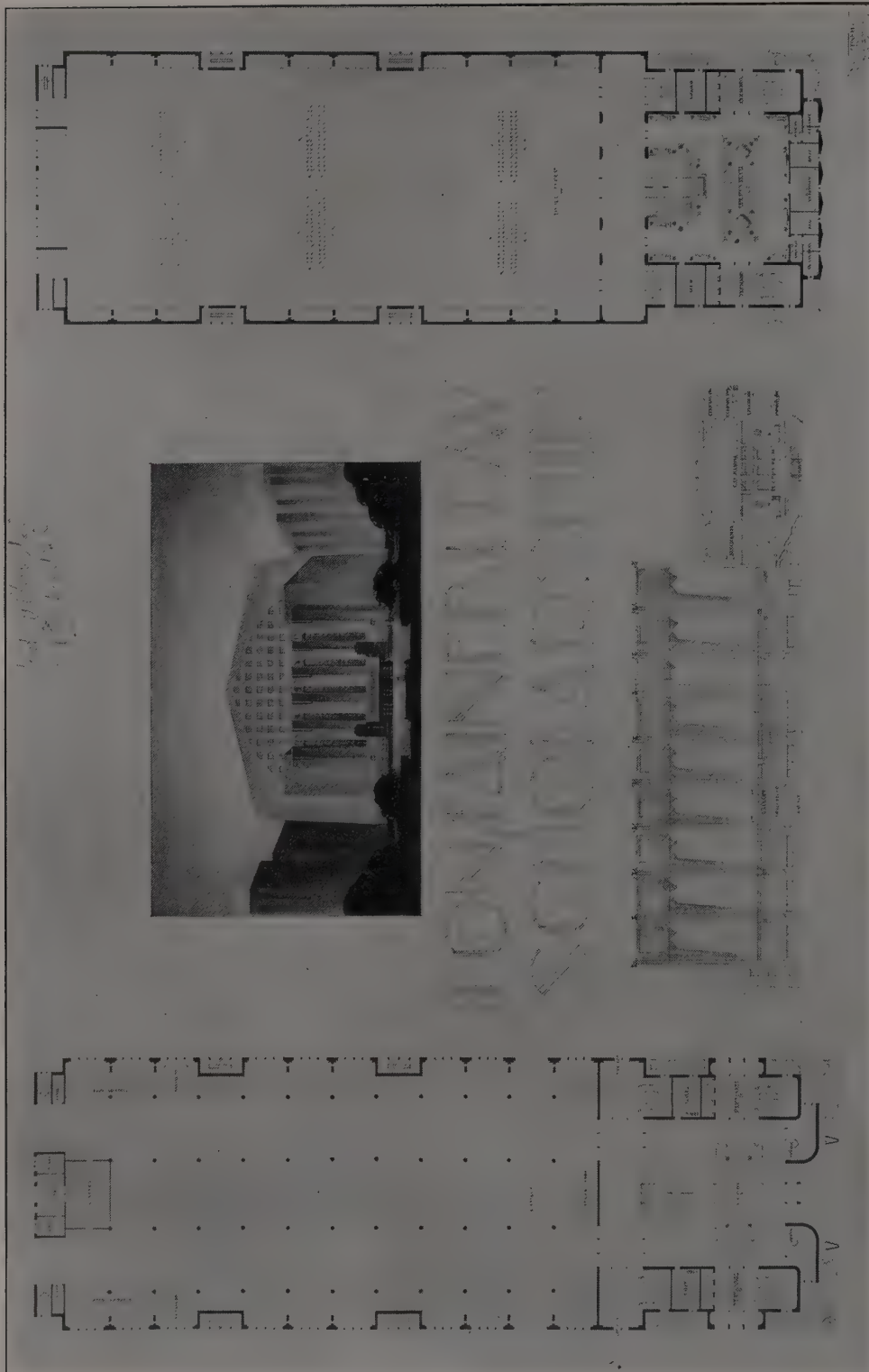


WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIP

First Medal—J. A. Russell, Massachusetts Institute of Technology

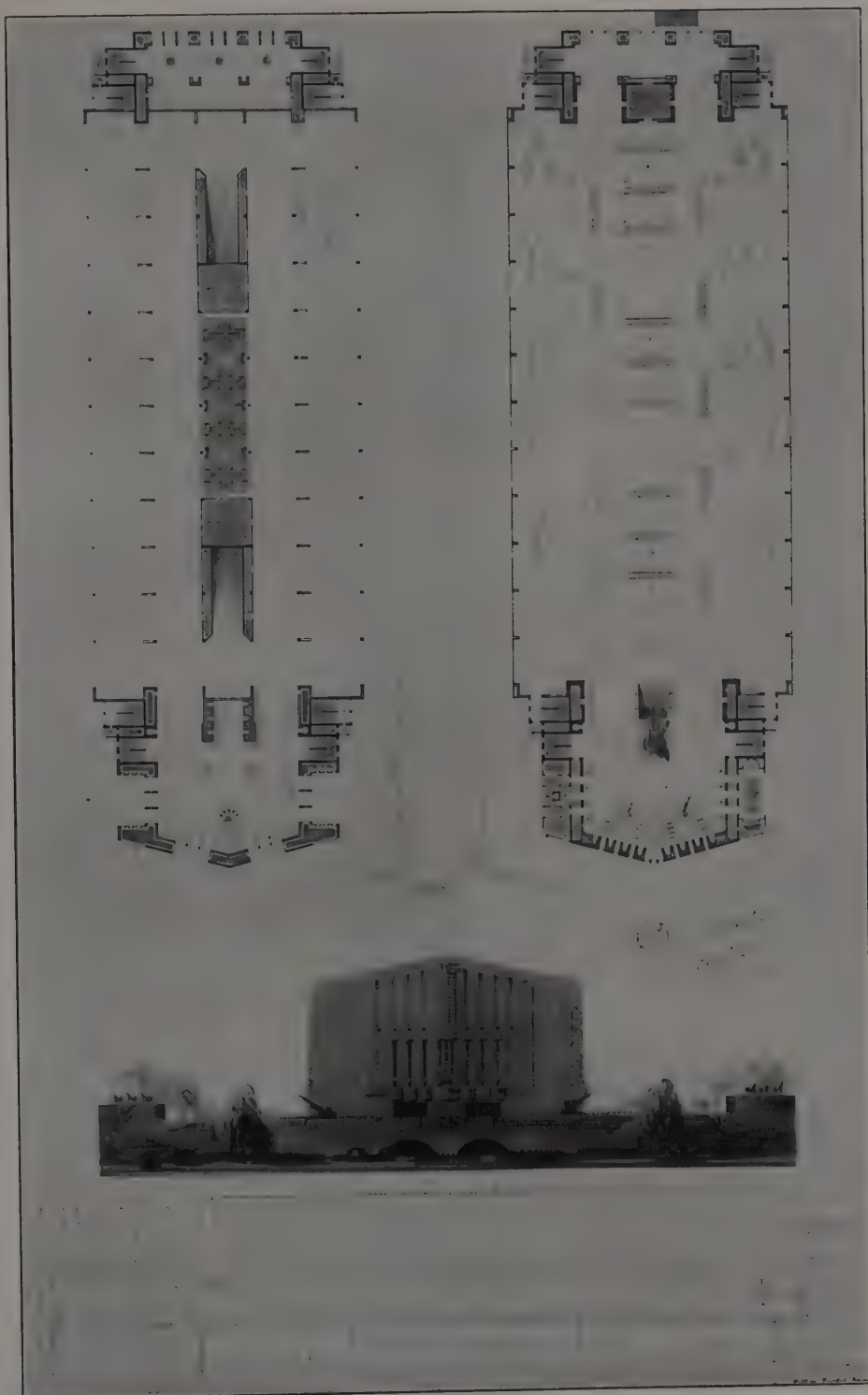
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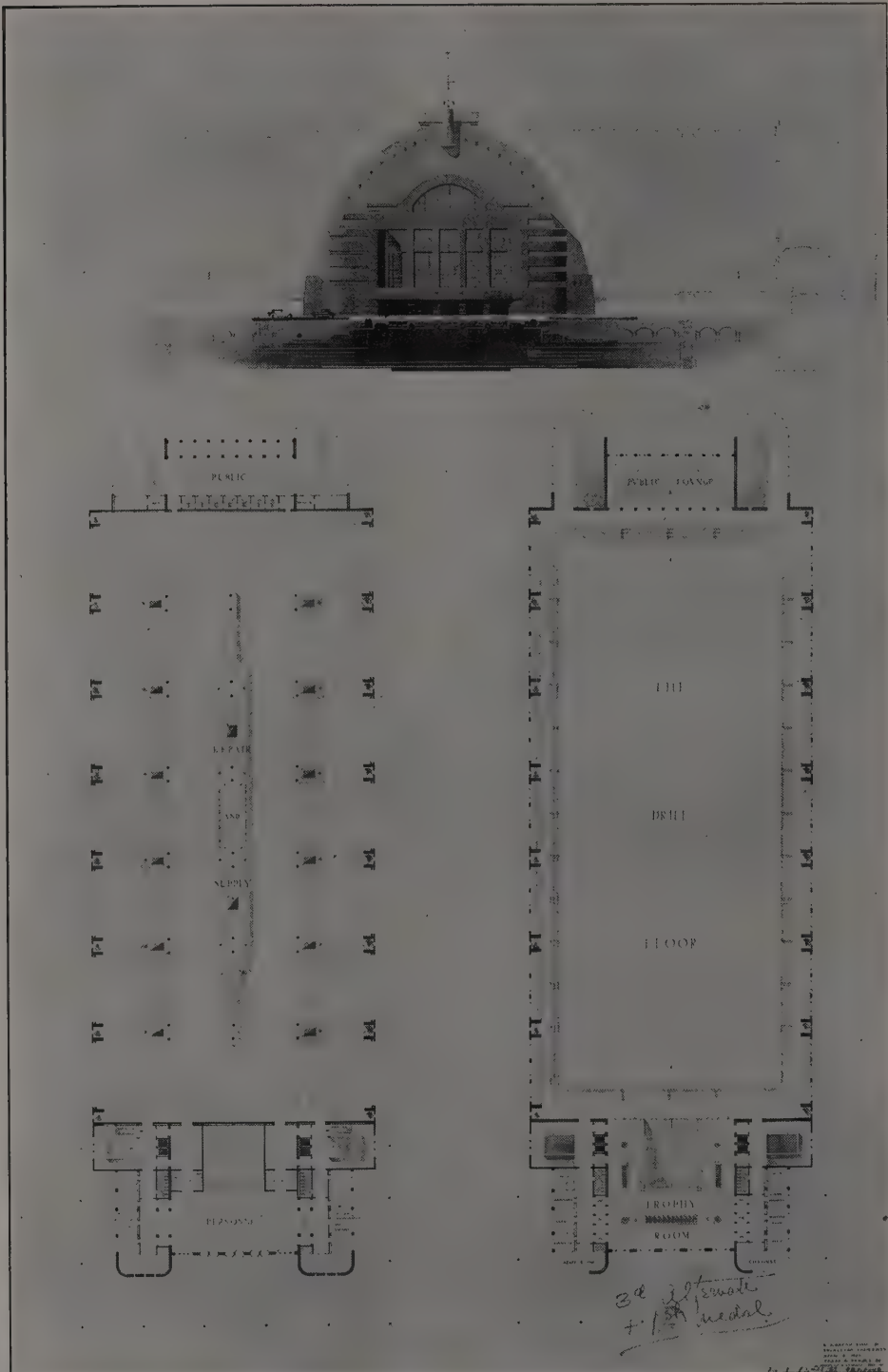
First Medal, 1st Alternate—T. R. Feinberg, New York University  
CLASS "A" IV PROJET—"AN ARMORY FOR AN ANTI-AIRCRAFT REGIMENT"





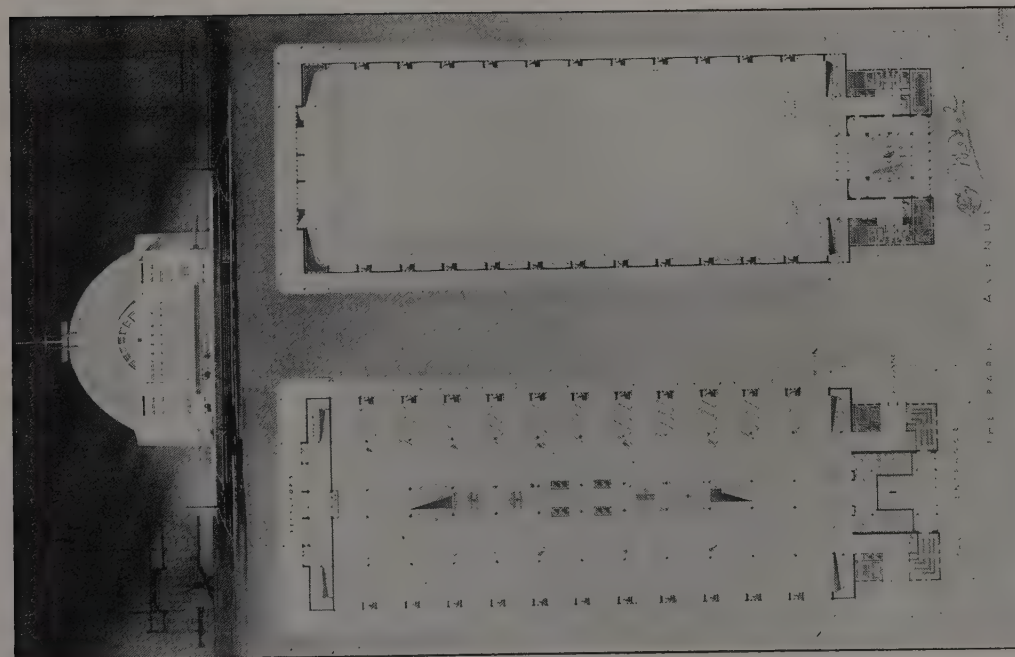
First Medal, 2nd Alternate—W. N. Manning, Carnegie Institute of Technology  
 CLASS "A" IV PROJ—“AN ARMORY FOR AN ANTI-AIRCRAFT REGIMENT”



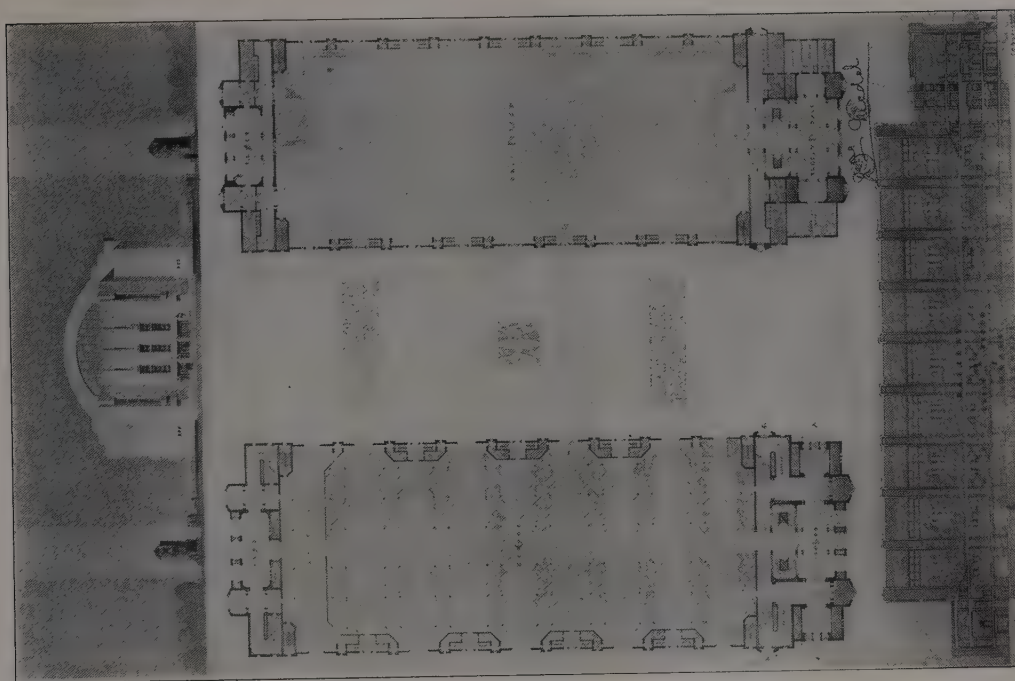


First Medal, 3rd Alternate—G. M. Payne, Jr., Princeton University  
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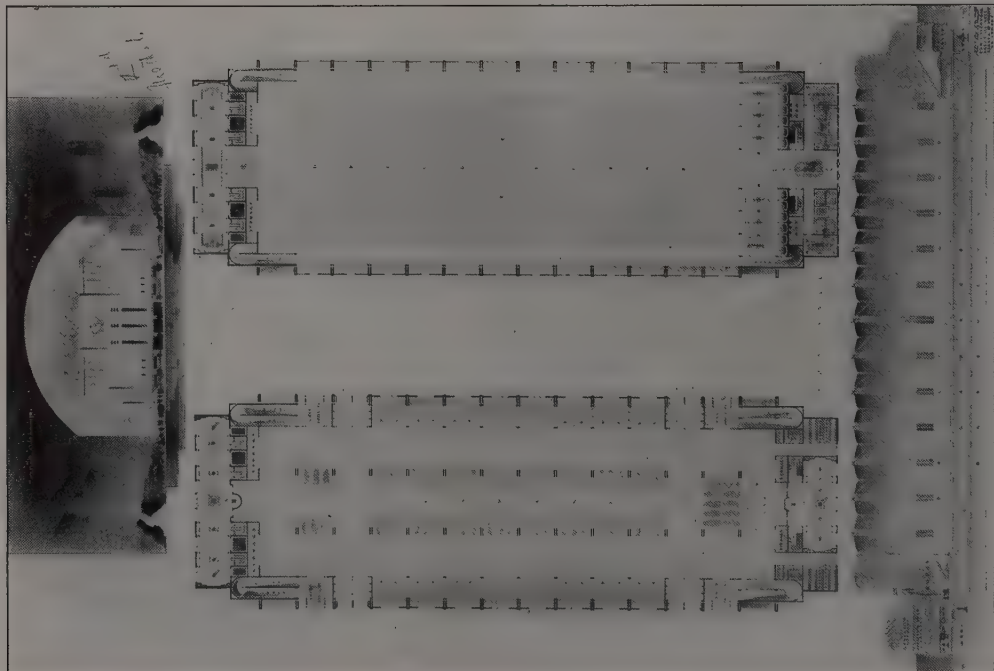


Second Medal—J. E. Trudeau, Princeton University  
CLASS "A" IV PROJET—"AN ARMORY FOR AN ANTI-AIRCRAFT REGIMENT"



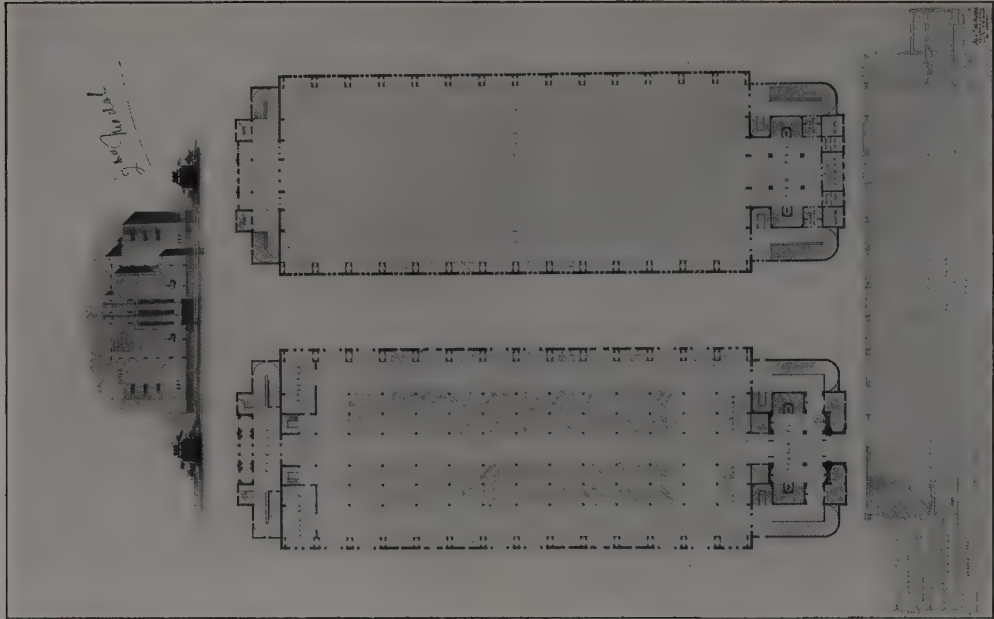
Second Medal—N. N. Ovodov, Columbia University  
CLASS "A" IV PROJET—"AN ARMORY FOR AN ANTI-AIRCRAFT REGIMENT"





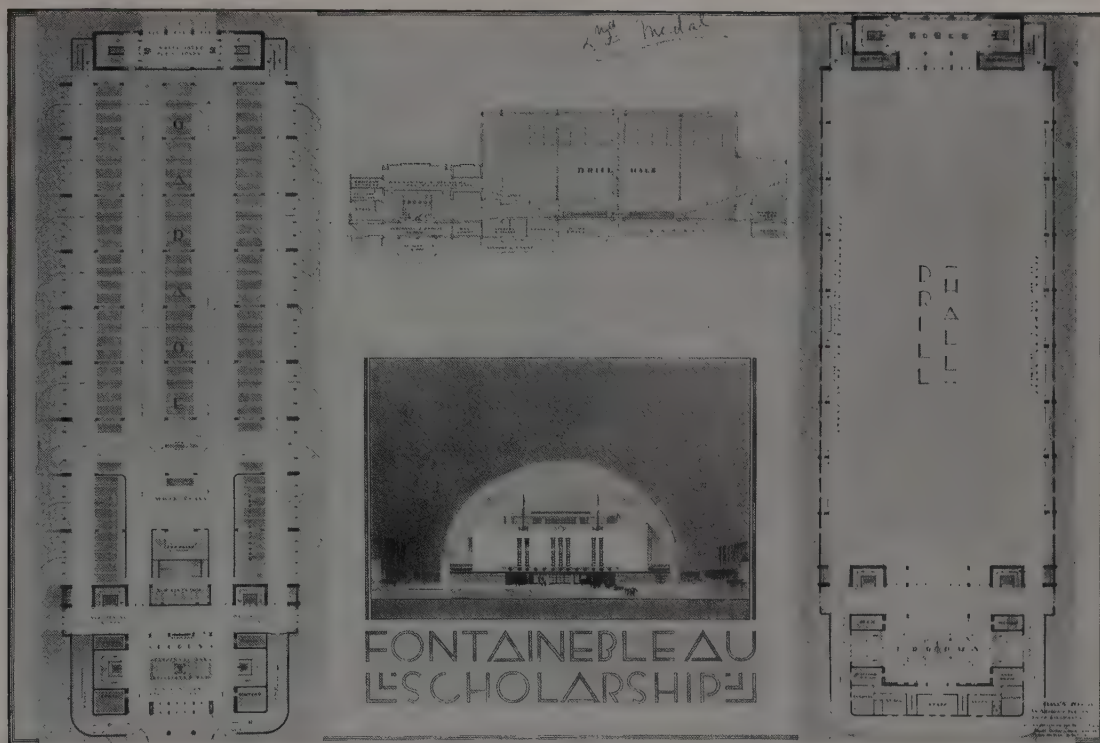
Second Medal—E. J. Strougal, University of Illinois

CLASS "A" IV PROJET—"AN ARMORY FOR AN ANTI-AIRCRAFT REGIMENT"



Second Medal—T. N. Ng, Columbia University





Second Medal—J. G. Elliott, New York, N. Y.

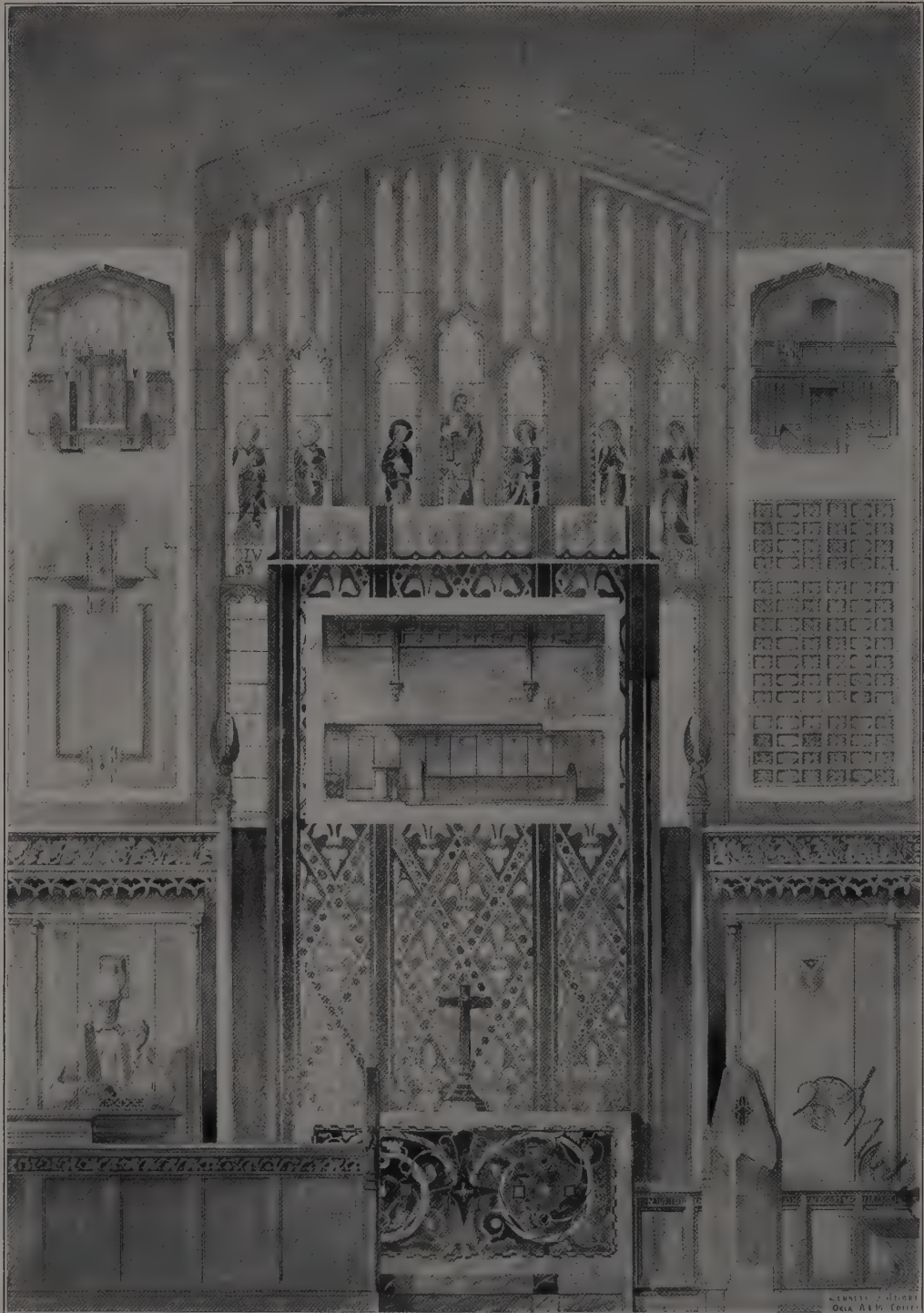
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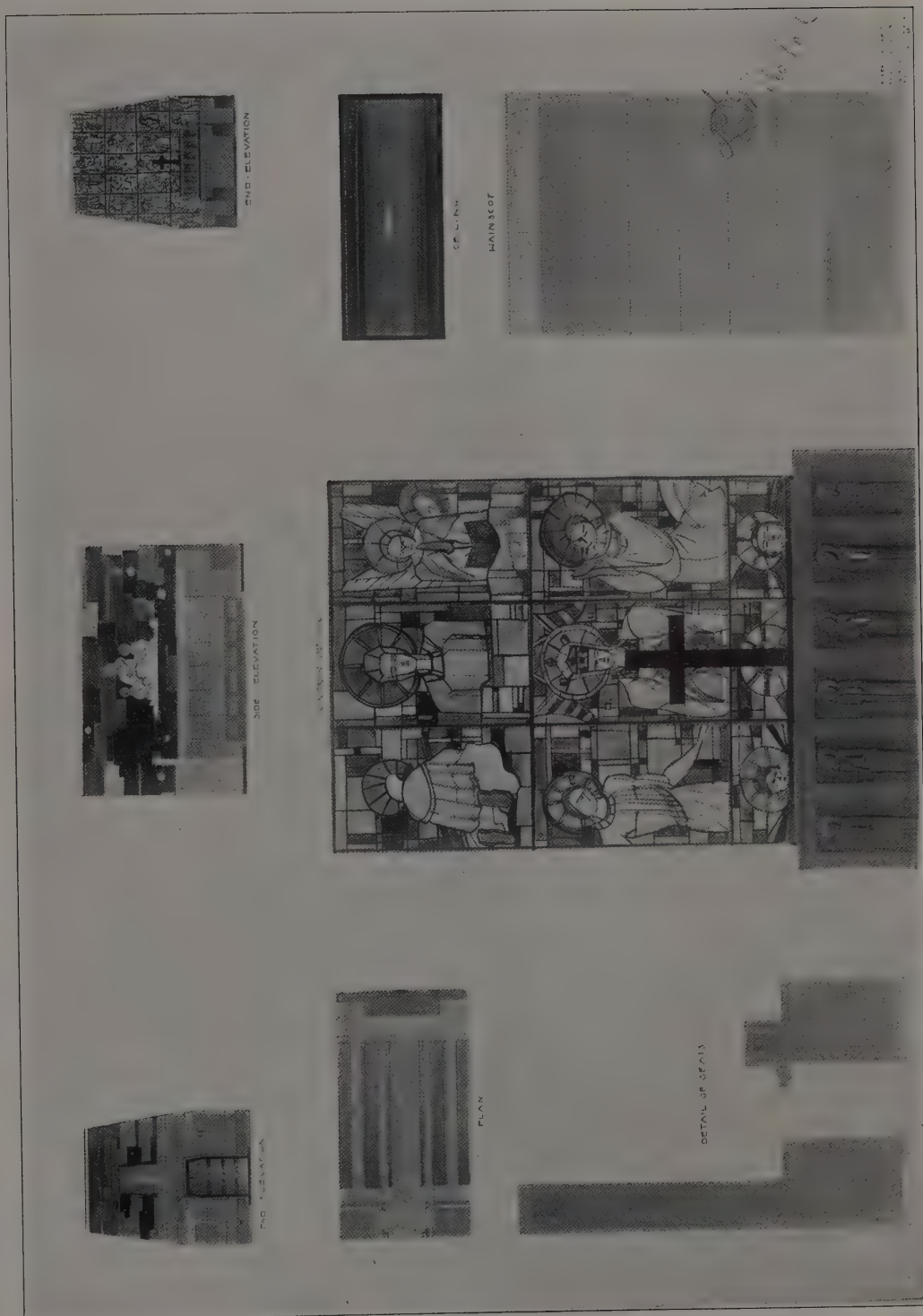
First Mention—H. Greutert, Beaux-Arts Institute of Design

DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ITALIAN RENAISSANCE STYLE"





Second Medal—K. J. Heidrich, Oklahoma Agricultural & Mechanical College  
 INTERIOR DESIGN IV—"A SMALL CHAPEL FOR A PRIVATE HOUSE"



Second Medal—R. G. Stout, Princeton University  
 INTERIOR DESIGN IV—"A SMALL CHAPEL FOR A PRIVATE HOUSE"



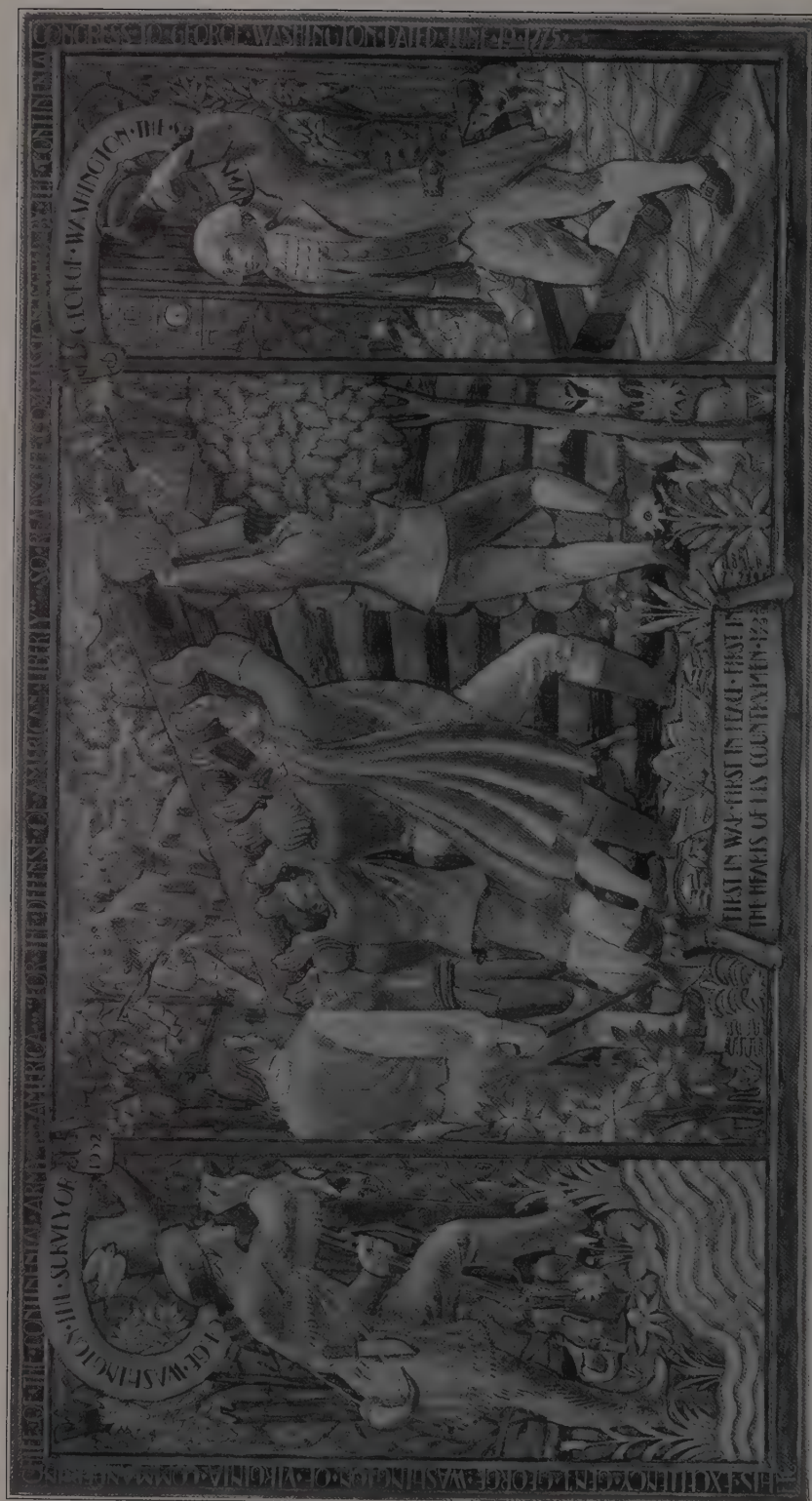


Second Medal—D. E. Wright, Yale University  
 CLASS "A & B" ARCHAEOLOGY IV PROJET—"AN ARCADED COURT OF THE SPANISH RENAISSANCE"



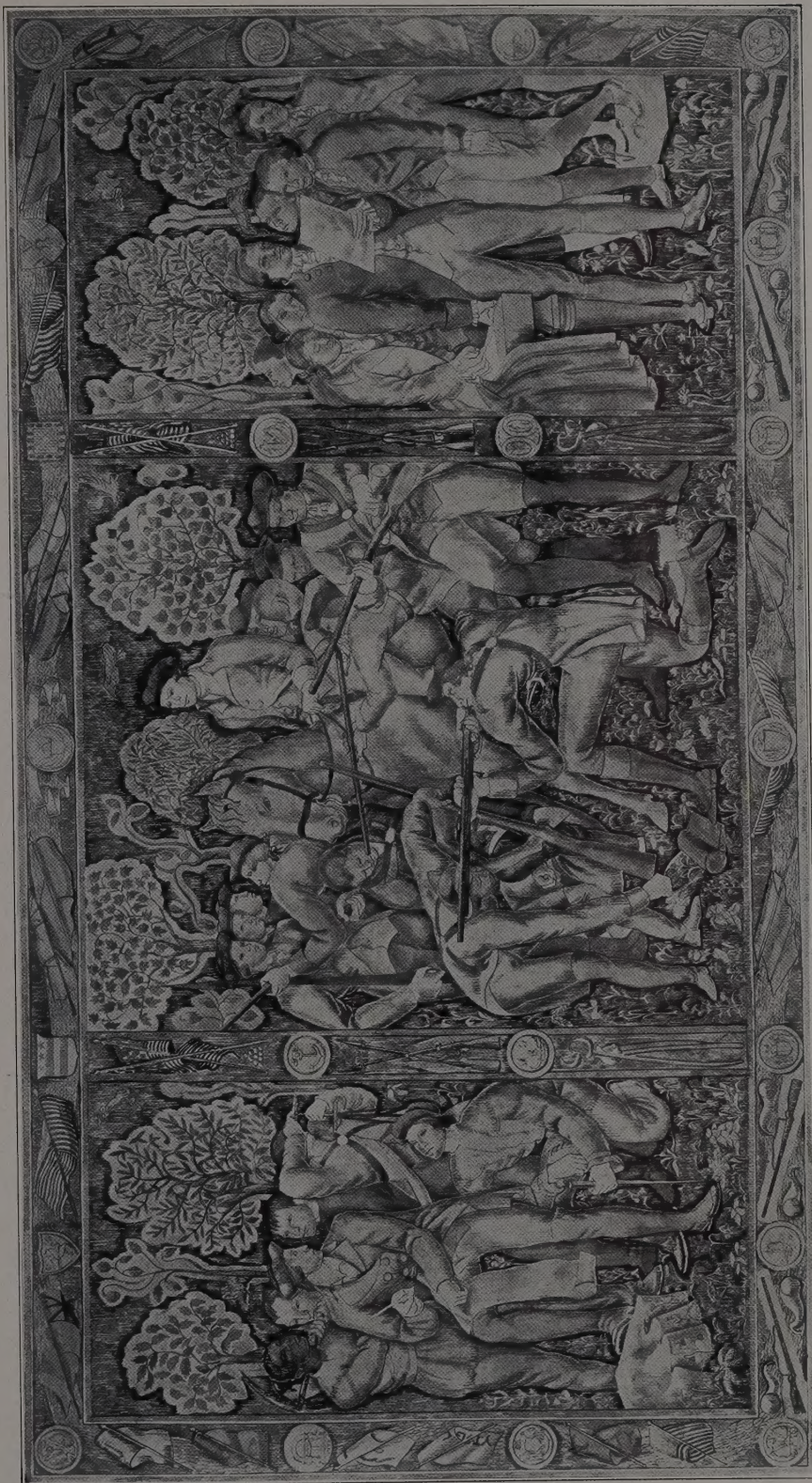
Second Medal—R. Ayers, Yale University  
CLASS "A & B" ARCHAEOLOGY IV PROJET—"AN ARCADED COURT OF THE SPANISH RENAISSANCE"





First Medal—A. G. Stenberg, Beaux-Arts Atelier  
 DEPARTMENT OF MURAL PAINTING, PROGRAM VI—"A TRIPTYCH DESIGN FOR A TAPESTRY"





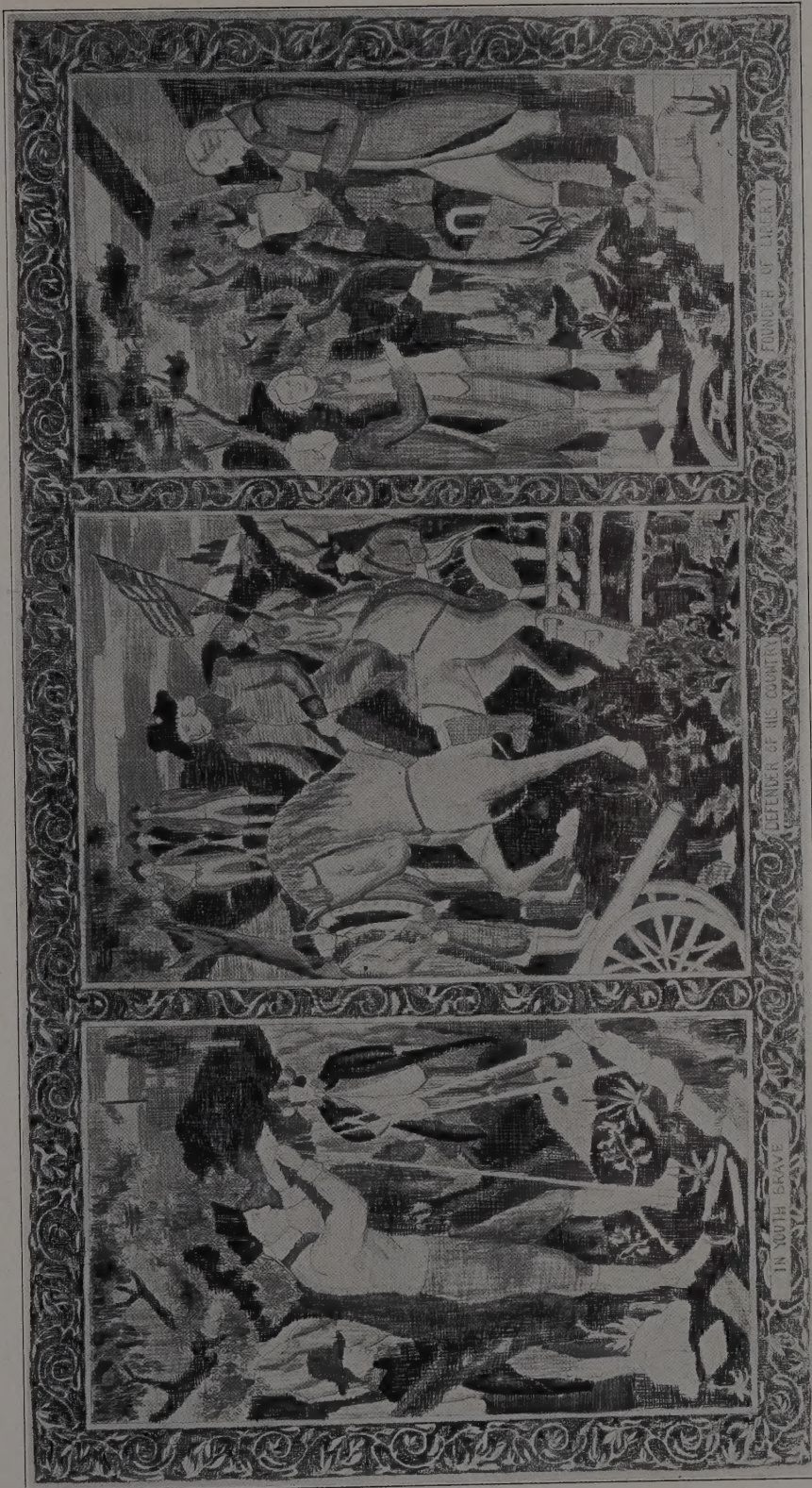
First Medal—N. B. Wheeler, Beaux-Arts Atelier  
DEPARTMENT OF MURAL PAINTING, PROGRAM VI.—“A TRIPTYCH DESIGN FOR A TAPESTRY”





First Medal—A. Pope, Jr., Yale University  
 DEPARTMENT OF MURAL PAINTING, PROGRAM VI—"A TRIPTYCH DESIGN FOR A TAPESTRY"





Second Medal—S. Schiff, Yale University  
 DEPARTMENT OF MURAL PAINTING, PROGRAM VI—"A TRIPTYCH DESIGN FOR A TAPESTRY"





First Mention—J. Rosalie (left), J. A. Campo (right), Beaux-Arts Institute of Design  
 DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ITALIAN RENAISSANCE STYLE"